



Summer Shorts
New and In-Progress Fiction

Tanya Perkins, MA, MFA

Faculty Scholarship Celebration
Mar 22, 2019



THE WHITE ROCKER

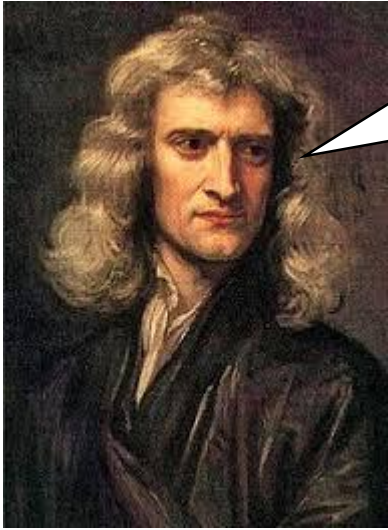
TANYA PERKINS × NOVEMBER 14, 2016 × FICTION

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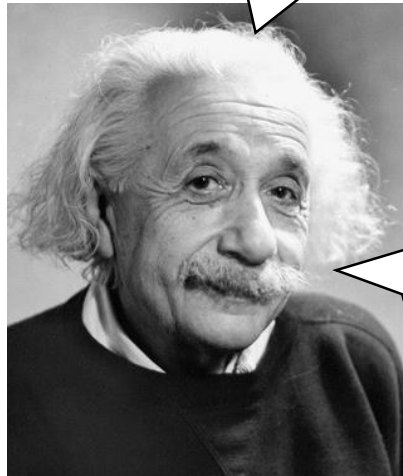
hen the baby began crying, everyone fluttered around it. The baby was dimly aware of this, but it cried because things were bright and loose instead of dark and tight. It had been that way for a while but the baby just couldn't get used to it.

So the mother fed the baby from her plummy breast, rocking on the shiny white rocker built by Moses Petersheim who got the order for the rocker on his farm's only phone, located at the back of his workshop, sawdusty-sweet with planks and lathes and one enormous crossbow cabinet, a custom order from Mr. Fazul, who got out of Iraq with most of his wealth



I know the apple's speed
so I can predict its
location with certainty.

The faster the
apple goes, the
slower it
experiences
time.



But I still
can predict
its location.



The apple may and
may not be there.
The apple exists in
a "haze of
probability."

What happens to an
apple in Indiana can
simultaneously affect
an apple in Australia,
without any apparent
physical connection.



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Barn swallow

From Wikipedia, the free encyclopedia

This article is about the bird. For the tattoo (symbolism, buoyancy powers, etc.) see Sailors, Navigation Protection. For the furniture maker, see Joineries, Midwest; also Cabinetmakers, Amish and Other. For the crossbow brand, see Swallows Dark Arts, retail. For the play, see 'Swallowing the Swallower,' also Failed Productions, Mid-Atlantic Playwrights (lesser known).

The **barn swallow** (*Alata emarginata*) is the most widespread species of swallow in the western hemisphere. Identified by its blue and russet markings, forked tail, white wing flashings and aerial acrobatics, the swallow is found from just below the Arctic Circle to South America and latitudinally from the Atlantic to the Pacific. Despite its small size, it is capable of migrating great distances and adapting to multiple environments, due in part to its tendency to merge with its surroundings (hence the categorization *emarginata*, "having no margins"). In fact, the swallow has, at times, adapted itself so completely to ambient ecological variables that some claim it is swallowed by space itself. The earliest of these sightings, or rather, non-sightings, came from Sir Neal Robbins, while engaged in migratorial research in western Canada in 1922. However, this was later reevaluated as part of the species' disomabiosis, a process about which the ornithological community continues to have limited understanding.

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Disomabiosis [\[edit\]](#)

This term (*di-* "double," *soma-* "body" or "having two bodies") was first coined by the zoologist Konrad Lorenz in 1958, on his now infamous expedition to Estonia, where he observed a barn swallow vanish disquietingly. The same day, his assistant, L. Krabhauer, (a key Nazi procurement officer whose post-war love affair with Lorenz led to the revelation, in early 1960, of Lorenz's own role in the Nazi regime; see *Famous Nazi Zoologists*) observed a nesting female disappear as she banded her infinitesimal *plantar sulcus*. Despite no formal training in either classical or quantum physics, Lorenz correctly hypothesized that the bird had not ceased to exist but rather shifted states of being.

**THERE IS NOTHING THAT DEMANDS THAT A STATE OF
CONSCIOUSNESS CANNOT INVOLVE THE SIMULTANEOUS
PERCEPTION OF A LIVE AND A DEAD CAT¹**

A play in one scene

By

Althea ____

CHARACTERS

OLD WOMAN, 79

OLD MAN, 79

YOUNG WOMAN, 30 (ABOUT)

TIME

The present, late afternoon

PLACE

The interior of a passenger train travelling from Reading to Bath, UK.

Two upholstered seats face each other across a table. The movement of the train is regular, pulsing but not jarring.

Surrounding the two seats and table are sealed rectangular envelopes suspended by wire so that they appear to float. The suspended envelopes form a kind of curtain surrounding the two upholstered seats but are arrayed so that the old man and the old woman are visible to the audience. The envelopes are at different heights and in what seems to be a random array. All envelopes are identical and hang in a similar fashion, with

Agore e Sempre

Q. First of all, big congrats on the show. In English, it's 'Now and Forever,' right?

A. Yeah, but not how you think. I mean, plastics are forever, for sure, but I was aiming at something a little more nuanced, you know. So the title works on multiple levels.

Q. You look great, by the way. How's wedded life?

A. Awesome (laughs). You should try it sometime.

Q. Women end up seeing through me.

A. You mean, through to the real you? Like, they penetrate your facade. Does that scare you, penetration?

Q. (Laughs) Heck no. But let's not digress—

A. You brought it up!

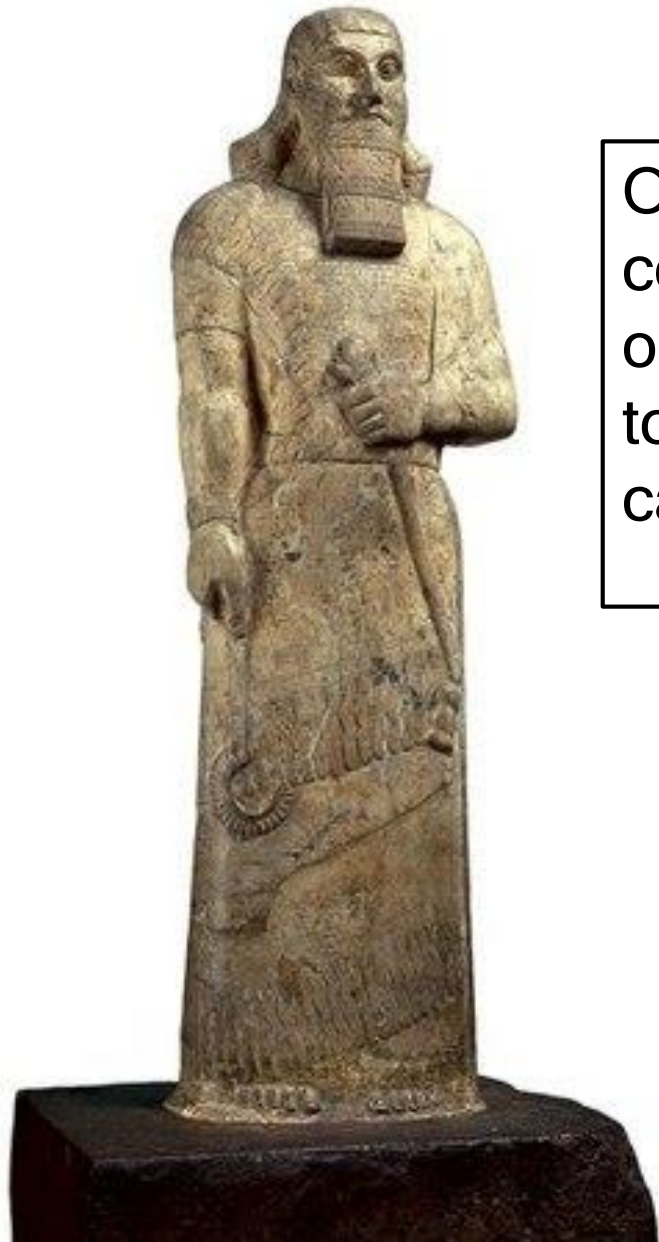
Q. Seriously, though, I do want to chat about your newest exhibit, which has been at the National Gallery in Luanda for what, the last six months? And next year will be coming here to Miami, to the Institute of Contemporary Art. How excited are you?

A. It's such a fucking honor, really. I can't get over it. It's better than cunnilingus. Wait—is that thing running? I thought there'd be a red light flashing or something.

Q. It's always running. Say whatever you want. Be totally extemporaneous. The recorder will capture the full interview and then, for the article, I'll selectively expunge. I'm a hell of an editor. Only you and I will know the full exchange. You good with that? I have a few questions and, um, let's start with this one. It's a biggie.

A. Shoot.

Q. What is art?



Our minds seem to have access to a collection of events that we call the past—our memories—but none of us seems able to remember the collection of events we call the future.

—Greene, *The Fabric of the Cosmos*, p. 144